

LATEST PARIS FASHIONS

Some Effective Wedding Gowns



Marie Antoinette Lingerie for the Bridal Trousseau

REAL lace of the most exquisite quality, hand embroidery of the daintiest and linen or batiste in the daintiest of weaves to make up the lingerie of the bridal trousseau.

But there must also be distinction of design and a little originality in the models if the modern bride is to be altogether pleased with her outfit.

Most fascinating among the lingerie now shown in fashionable shops for the trousseau are the filmy garments made in exact reproduction of some of the wonderful pieces of French needlework which were included in the wardrobe of Marie Antoinette and which have been faithfully preserved so that they may serve as models for all this sort of handwork. Even the most exacting bride must fail to find any fault in these fragile creations. Three piece sets made on these Marie Antoinette designs are of hand drawn lines of the sheerest quality. The design of the gown is a very interesting one, for the two sides are different over the shoulders. The drapery of lace which is carried across the bust forms a sleeve over one arm and over the other it is allowed to droop off the arm, displaying the shoulder, as is the fashion in some evening gowns. The garment is supported on this shoulder by a straight strap. That part of the shoulder between this strap and the falling cascade of lace is entirely bare.

Another fascinating feature of this design is the apparent looping up of the skirt or lower edge of the garment. The left side of the skirt is slashed from the lower edge, the lace border being carried up on both slashed edges and a bow of ribbon

with long ends fastened at the slashed point.

All of the Marie Antoinette garments emphasize the note of daintiness rather than elaboration. There is not so much trimming, but it is of the finest, as is all the work on the three pieces. A coquettish touch in the nightgown is the setting in of a lace motif above the heart in a heart shaped design. The little chemise is extremely simple in design and, like all the garments in this set, has as little material as possible used in its construction, a characteristic of all the most attractive lingerie.

Pilet lace is now used as much on lingerie as on outer garments, and some of the most beautiful of the new gowns show this lace employed with Herre, Cluny, Irish or Valenciennes. In some of the newest and most attractive gowns there is no hand embroidery employed. Several kinds of lace furnish the variety needed for working out the design of the trimming instead of the embroidery being used with the lace for this purpose.

The fichu effect is apparent in many of the most interesting of the new gowns. In one very new model Fichu and Point de Corne lace are used to form this fichu. The back of the yoke of this gown is quite square and cut very low. The gown has a box pleat from the shoulders.

Although Irish crochet lace has been so much used that it can no longer be considered as exemplifying the newest fashions, there is still much of it used for trimming gowns and combinations, because it makes such an exquisite contrast to the lighter laces and may also be relied upon to launder and clean so very well. Embroidered linen and Irish lace with wider pieces of Valenciennes is a favorite and effective combination both for gowns and the other pieces of the set. When expense is a matter that must be considered, there are very charming effects to be obtained from the mingling of fine hand embroidery and narrow Valenciennes lace. One of the new Empire models, than which nothing could be pret-

tier for the youthful figure, shows this combination of trimming. There is also a new model which, although short waisted at the sides and back, has a straight panel piece down the front, a design that is much more becoming to a large figure than the conventional Empire model.

FOR THE BRIDE AND BRIDEGROOM

IF the bride is quite young—in her late teens or in her early twenties—she should be rather simply garbed in white crêpe de Chine, in silver tissue veiled with white chiffon, in white charmesse trimmed lightly with old lace or with pearls, or in white satin with silver embroidered tulle corsage. An older bride, however, may be very gorgeously garbed in soft ivory satin, draped with Honiton lace, supplemented with a court train of chiffon lined silver brocade; in panne velvet faced white satin embroidered with pearls and trimmed with Carrickmacross lace; in ivory satin and old Brussels; in heavy charmesse with Mechlin lace, or in ivory panne velvet with train of old lace draped from the shoulders.

The first time that a woman is married she wears a lace veil if she can afford one, and, lacking that, a veil of tulle, arranged to cover her face or drawn back from it and pinned to the coiffure in whichever manner best becomes her type of loveliness. The second time she marries a woman does not wear a veil, but she need not wear a hat, although to cover her head in this way is customary.

The costume of the bridegroom depends entirely upon his age. The middle aged man should wear a dark vicuna double breasted frock coat known as the Prince Albert, forty-two inches long, full skirted, well waisted (the better to define the figure), finished with broad and strongly peaked, faced lapels and closing with two buttons. The double breasted vest, made of the same material as the coat, is cut with a fairly deep opening and has a notched collar, and the trousers are of light gray striped worsted.

The costume of a young bridegroom consists of a dark Oxford single breasted frock coat known as the cutaway. At its longest part this coat measures thirty-eight inches and its boldly cutaway fronts are fastened with one button. The vest of matching material is supplemented by the demi-vest (a white strip of pique defining the opening), which never is worn by the middle aged man, and the trousers are of striped light gray worsted.

Both the middle aged and the young bridegroom wear either a white or a light gray Ascot tie and light gray glazed gloves and both carry the current shape in silk belttoppers, but if a bridegroom goes in for extreme styles he wears the flat brimmed French tile of silk bowler.

These are the correct costumes for a wedding taking place at any hour before six o'clock and are worn alike by bridegrooms and ushers.



The New Skirt Fullness is Obtained Here by Ruffles, Gathers and Pleats

Maison Rodiere

From Paris

side seam almost to the elbow. A fine set gown with a row of black buttons in the front makes a becoming neck finish.

A striking treatment of wide black and white striped silk is the new feature of another Parisian creation, which depends upon the material itself for trimming. A deep slanting skirt yoke, which increases in width as it is continued from the left to the right side, is both novel and delightful. Here the stripes slant with the line of the yoke, while the plain straight skirt is fastened to its lower edge so that its stripes run vertically. At the hem the silk is shaped in scalloped finish with a fashionable band of putting over a thick cord. Underneath the scalloped edge is seen a plain black skirt.

Wide stripes following different lines supply the waist decoration. Here is noticed a slanting piece of silk with the stripes pursuing lines—directly opposite to those of the skirt yoke. This piece of silk falls low over the right shoulder, crosses the bust and passes under a band of silk extending from the right shoulder, from which point it is folded into a narrow puffed belt. A puff of net with two narrow frills makes an attractive three-quarter undersleeve with a striped silk cap.

Pompadour taffeta possessing a changeable effect is combined charmingly with Venetian lace and an odd trim-



A Delightful Arrangement of Striped Material is Shown in This Model

Maison Rodiere

AS the spring wedding season approaches women are ordering afternoon dresses so rich in coloring and attractive in design that they will convert a sombre church interior into a blooming garden effect. Carefully studied, all the newest gowns appear quite simple, yet they were never more becoming. The materials are soft and often lustrous and the trimmings unusual in arrangement.

A novel striped foulard dress, the model of which originated in Paris, shows one of the new full skirts of red and white striped silk and trimmings of flounces and lace. The treatment of the bottom of the skirt is both quaint and fashionable, but should be avoided by one who is short. Above a two inch hem there is a double flounce of the foulard, and this is finished with a silk band, in which the reverse treatment of lines is noticed. A second flounce is placed above this horizontal striped band, and this also is finished with a striped heading.

While around the hem the skirt is much fuller than former models were, there is very little extra width at the hips, and instead of shaping the straight pieces of material into the waist the silk is gathered upon a slanting yoke which starts at the sides. This slanting line is suggestive of the pannier mode introduced

this season and might be considered a modest substitute.

The sleeves are supplied with deep cuffs of the foulard, which button on the out-

slung which has pendent balls of silk for buttons. This dress is opened on the left side from neck to hem and the bottom of the skirt has two slightly gathered

flounces scalloped so that each curved section has a pompadour design in the centre. A quilting of silk edges the flounces, which are placed so that they round upward at the left side.

A lighter shade of silk to match one of the pompadour colors is crushed into a wide, soft belt. The waist is remarkably plain, with balls depending in a line on the left side and a narrow flat lace collar at the rounded neck. A graduated frill of the lace outlines the side of the waist. The dropped shoulder seam is a distinctive feature of this model and one which will appeal to women who are eager to get away from the popular kimono sleeve. Into this seam the long sleeve is fastened with almost no fulness, but with more than ordinary looseness above the elbow. From here it becomes tighter and buttons quite to the palm of the hand, where it is scalloped and trimmed with a narrow frill of lace.

While milliners are striving to create a demand for extremely large picture hats which are quite flat and trimmed with feathery plumes or an effective arrangement of taffeta, the majority of the wearers incline to smaller hats. It may be, however, that as the season advances the demand for picture models will show a decided increase. Generally speaking, summer is the most suitable season for large curving brims and picturesque ornamentation.

Skirt Flounces, a Drop Sleeve Seam and the Flounced Taffeta Are the New Style Points in This Dainty Frock

Maison Rodiere

Practical Hints for the Girl with a Moderate Income.

THERE are many charming accessories and simple gowns that an engaged girl may make for her wedding outfit, and thus use finer materials than she could otherwise afford. So it will be interesting to chronicle some of the simpler frocks, negligees, underwear and skirt waists for the girl who knows enough about sewing to make such economies, as some of the newest style points are included.

A little house gown shaped not unlike a little straight kimono one piece frock, is odd in that it is cut so that it does not fasten like the ordinary frock, but goes on over the head like a nightgown, cut with a little more regard for the shape. Some few of the models are slashed down the front to a waist or hip distance, but the real model seldom is. It is a copy of an East Indian gown, and a pattern may be bought from almost any of the pattern companies. This particular model was of crêpe de Chine, with a wide satin contrasting sash tying over in the back without a knot, the ends caught and weighted. A wide pleating of point d'esprit net finishes the neck; this may be bought already pleated. These East Indian gowns make good negligees, as they may be put on quickly and look more like a dress. They may be made of many materials, from satin embroidered in Oriental designs with metallic threads to wash materials. If of transparent cottons they are better if made from a similar pattern, which is put on over the head, but has more fulness, as it is gathered up on a drawing string around the neck, waist and sleeves.

A very new breakfast jacket could be cut from the first pattern. It has the same advantage of slipping over the head and is gathered in at the waist by a ribbon held in place by little straps.



Below the belt an oblong piece is cut out because it gives a good trimming line. The same panel may be removed at the back, though it was not in the original model. This model follows all the new lines of the poplin blouse, and if made of correct materials will make one of the

new poplin blouses, with shortened tunic.

The night gown is from one of the new crêpe de Chine sets that are the latest thing in novelty underwear, superseding Italian silk. Crêpe de Chine is also much used to make negligees and breakfast jackets. The night gown is one of the "over the head" models, and has, to give a desirable fulness, two pleats at the front and at the back. Through the hem passes a broad ribbon, which ties in a bow in the front. This, of course, is one of the simplest models; many of them show insets and ruffles of Valenciennes or Cluny lace.

It is hard to find really good models in semi-tailored waists, something that is a bit out of the ordinary yet not too extreme, so a new long sleeved model is rather interesting, with its odd cross topkings and smartly placed pocket. Such a design is good for wash and non-washable materials. The sleeve is worn so tightly over the forearm that it is necessary to button or hook it each time, as it would be impossible to pass the hand through otherwise. A tiny knotted tie of velvet is caught through the Cluny lace collar.

One piece dresses are easy to make if you possess a mannikin form of any kind, and they may be bought at from fifty cents up. It is better in using the cheap, average paper maché form to buy a size smaller, place over it a lining that has been fitted to you and stuff the space between with wadding or other soft material. Of course, the more expensive forms may be adjusted to fit almost any figure, and then there are those that may be blown up in pneumatic fashion to fit

any lining that may be placed over them. If pricked they collapse, but as they can be quickly mended with a little bicycle



cannot it does not matter, and they have the advantage for people who move about from place to place that they reduce in size to a square box weighing little, easily carried in the trunk.

The dress sketched is very up to date. The top part is an all-over lace tunic, with a linen skirt portion attached under the tunic hem. That the tunic be of lace is not necessary, the same or a contrasting material being just as correct.



A Charming Straw Shape with Most Artistically Placed Feathers is Worn with an Attractive Collar

Paris Hats for the Bride



One of the New Large Straw Hats with a Single Ornament. This One is Made of White Cord



A Lovely Manner of Placing Feathers on a Young Girl's Hat

The Small Straw Hat Gets Its Striking Effect from the Very Large Feather Ornament

Two Tons Straw Hat, the Facing of the Darker Straw, and Large Wind Veil